

The Economic Contribution of the Copyright-based Industries in Korea

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Abstract

The value of copyright has been dramatically changed from almost nothing to the utmost important incentive for creation and innovation in Korea. For the first three decades of the Copyright Act which was enacted in 1957, copyright was perceived as an obscure and abstract concept merely within the statute. With a rapid rise of the information economy or technology intensive industry in the middle of 1980's, however, the copyright law is being increasingly seen as a core infrastructure underpinning a number of copyright-based industries in Korea.

From the statistical data on copyright-based industries, it is clear that the economic contribution of copyright-based industries as a whole has increased a lot more than that of any other industries in Korea. Given the economic contribution of copyright-based industries, it is beyond doubt that the copyright law is increasingly important in Korea as well as in other advanced countries. The economic contribution of copyright-based industries of Korea in 2000 represents an increase of 600% from 1990 when these industries accounted for \$5.2 billion in the value added. Hence, these industries grew at a rate (600%) much higher than the Korean economy as a whole (340%). The rapid growth of the Korean copyright-based industries contrasts with the American counterpart showing 190% of growth in its value added.

When a closer attention is paid to each of copyright-based industries, however, it is interesting to find that the economic contribution of copyright-based industries is different from each other. The next question then is why the economic contribution of one copyright-based industry has been greater than that of others or whether the impact of copyright upon one copyright-based industry differs from that upon others. It seems apparent that, when there are not enough consumers purchasing copyright works, as shown in the publishing industry of Korea, the total amount of value added or the economic contribution turns out relatively small. On the other hand, as the telecommunication technologies and the distribution channels develop, as shown in the broadcasting and film industries of Korea, the economic contribution of the copyright-based industry turns out increasingly great and, accordingly, the importance of copyright becomes greater than ever before.

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I. Introduction

The value of copyright has been dramatically changed from almost nothing to the utmost important incentive for creation and innovation in Korea. For the first three decades of the copyright Act which was enacted in 1957, copyright was perceived as an obscure and abstract concept merely within the statute. With a rapid rise of the information economy or technology intensive industry in the middle of 1980's, however, the copyright law is being increasingly seen as a core infrastructure underpinning a number of copyright-based industries in Korea.

Korea has experienced rapid economic development: GNP per capita has been increased from \$100 in the 1960s to more than \$12,646 in 2003,¹⁾ and the export of goods was increased from 60 million US dollars in the 1960s to 198 billion US dollars in 2003.²⁾ The history of economic development in Korea has clearly demonstrated changes both in the general structure of domestic industries and in the role of copyright laws. Until the early 1980s, economic development had been made possible mostly by labor-intensive industries which were provided with highly educated but low wage labor force. In the mid-1980s, however, especially due to labor unrests and sharp wage increases, the pace of economic development was considerably slowed down considerably. As labor-intensive and low-tech industries in Korea lost their competitiveness, it was found that Korea needed technology-intensive industries to maintain its economic development.³⁾ Although intellectual property laws including the Copyright Act and Patent Act had existed even before 1980s, the importance of intellectual properties was fully recognized in the mid-1980s afterwards only. Effective protection of intellectual property was found necessary not only to attract foreign investment to its technology-intensive industries, but also to develop its own indigenous culture industry.

1) GNP per capita in Korea reached 11,380 US dollars in 1996, fell down to 6,823 US dollars in 1998 due to its financial crisis, and increased again to 12,646 US dollars in 2003.

2) Ministry of Finance and Economy, *Main Economy Index* (October 2004).

3) Sang-Hyun Song and Seong-Ki Kim, The Impact Of Multilateral Trade Negotiations On Intellectual Property Laws In Korea, 13 *UCLA Pac. Basin L.J.* 118 (1994).

II. Copyright Law of Korea

The copyright law of Korea is basically similar to that of other industrialized countries: Authors of original works are automatically granted, without any examination or compulsory registration, a bundle of exclusive rights for a limited duration to prevent others from exploiting the their original works. The economic value of copyright or copyright system is often extremely difficult to measure. Since there have been dramatic changes in copyright laws and public awareness in Korea, measuring the economic value of copyright system and the economic contribution by copyright-based industries in Korea might be much easier than in other industrialized countries. It is worthwhile, therefore, to briefly explain the copyright law of Korea by summarizing the changes in the copyright statute and relevant public awareness.

A. Enactment of Copyright Statute

Copyright Act of Korea was enacted in 1957.⁴⁾ Although there has been the first copyright statute in existence since 1957, both the general public and the copyright-based industries are not aware of the importance of copyright law seriously. It appeared that, when there were not enough profits made by the relevant business firms or the size of the relevant market was too small, it was almost meaningless to bring a lawsuit against copyright infringers and, thus, the black letter copyright law did not have any appropriate role to play. From the historical perspective, the next three decades after the enactment of the first copyright statute were mostly the period for the whole domestic industry of Korea to have been imitating advanced technologies. During the period when the virtue of efficient imitation dominated the society in general, nobody could have paid attention to the copyright statute.

Particularly, for foreign authors or foreign copyright owners, the first copyright statute did not provide for any protection at all except when the foreign works were first published in Korea.⁵⁾ Just when the copyright statute was totally amended in

1986, Korea joined the Universal Copyright Convention (“UCC”) under which works of nationals of the UCC member country were eligible for copyright protection in Korea.

In short, it is not until 1987, the year of active enforcement having been initiated, that copyright protection began to affect copyright-based industries in reality in Korea.

B. Changes in the Statutory Provisions

Active enforcement of copyright law was made possible partly by statutory amendment in 1986 which made sweeping changes to the copyright law of Korea enforceable from 1987⁶⁾ and partly by substantial changes in the public awareness for the importance of copyright. The Copyright Act of 1986 makes it clear that foreign works are protected where (i) the foreigner has a habitual residence in Korea (including foreign juristic persons having the principal office in Korea) or (ii) the works are first published in Korea (including works published in Korea within thirty days after publication in a foreign country).⁷⁾ In addition, since Korea has joined the Universal Copyright Convention (“UCC”), foreign works whose country of origin is a member country to the UCC are now protected, under the principle of national treatment, exactly in the same way as domestic works are. Recently, Korea also joined the WTO Agreement and the Berne Convention and, consequently, the scope and extent of copyright protection for foreign works in Korea increased substantially.

The Copyright Act of 1986 made it also clear that all the original works of authorship are eligible for copyright protection: From literary works, musical works, theatrical works, art works, architectural works, photographic works, cinematographic works and diagrammatic works to computer programs.⁸⁾ Questions have arisen with regard to whether industrial designs such as textile designs are entitled to copyright protection as copyright works under the Copyright Act. It was eventually held by Supreme Court of Korea that textile designs did not constitute

4) Law No. 432, enacted on January 28, 1957.

5) The Copyright Act of 1957, sec. 46

6) Law No. 3916, enacted on December 31, 1986.

7) The Copyright Act, sec. 3

8) The Copyright Act, sec. 4

copyrightable works especially because they could not be regarded as being able to be separated from textile and letters themselves.⁹⁾ Given the fact that the defendant in the textile design dispute was a Korean firm defending an alleged infringement of an advanced country's design copyright, it was presumed that, in the Supreme Court's view, the textile design industry of Korea was not developed enough to deserve copyright protection for their designs. It is interesting to note a school of thought, which may have influenced the Supreme Court of Korea, that the level and scope of copyright protection in a country may depend upon the level of its economic development and technologies.¹⁰⁾

While there had been arguments for and against copyrightability of computer programs, Korea eventually made a Computer Program Protection Act ("CPPA")¹¹⁾ to protect computer programs on the basis of their copyrightability. Although the CPPA may still be viewed as a sui generis law with its distinctive features including 50 year term of protection,¹²⁾ a closer look at both the CPPA and the Copyright Act shows that the framework of the former comes mostly from the latter. Influenced by the general trend in other nations including the USA., the CPPA is mostly based upon copyright principles. There are some exceptions for users or competitors, however: First, users are entitled to make back-up copies and adaptations under the CPPA. The users' right under the CPPA is not limited to the owner of a copy of the program and, also, it covers not only adaptations necessary for the use of a program but also those convenient to the users themselves;¹³⁾ Second, amendments have been made to the CPPA to provide for an exception for reverse analysis conducted for the purpose of analyzing and finding out the algorithm of a computer program.¹⁴⁾

9) Supreme Court Decision, February 23, 1996 (94do3266); Supreme Court Decision, August 23, 1996 (94nu5632).

10) The decision of the Supreme Court denying copyrightability of textile designs was followed by the amendment to the Designs Act to facilitate design registration for textile designs and, recently, by another decision by the Supreme Court favoring copyrightability of textile designs: Supreme Court Decision, July 22, 2004 (2003do7572)

11) Computer Program Protection Act (Law No. 3920, December 31, 1986)

12) In addition, the Computer Program Protection Act is under the jurisdiction of the Ministry of Information and Communications rather than under the Ministry of Culture and Tourism which administers the Copyright Act.

13) Sections 10 and 14 of the Computer Program Protection Act

14) Computer Program Protection Act, sec.12 par.6

The Korean Copyright Act is distinguished from the U.S. counterpart especially in terms of moral rights: unlike in the U.S., authors are entitled under the Korean Copyright Act to moral rights including the right of integrity. The Korean Copyright Act provides that moral rights are not alienable with the result that even the transferee of the copyright cannot modify the copyright work without infringing the moral rights (i.e. the right of integrity) of the author.¹⁵⁾

The Copyright Act of 1986 extended the duration of copyright protection from the life of the author plus 30 years to that plus 50 years¹⁶⁾ except for neighboring rights. Besides, the Act parallels the European standards by adding new statutory provisions for "neighboring rights" such as rights of performers, sound-recording makers, and broadcasting organizations.¹⁷⁾ It appears that neighboring rights prescribed in the Korean Copyright Act are very close to those found in the Rome Convention 1961, to which Korea has not yet acceded.

The Copyright Act of 1986 led to active enforcement of copyright partly through a statutory provision on collective administration of copyright and partly by the increase in the public awareness for the importance of copyright. The Copyright Act of 1986 explicitly allowed for collective administration of copyright¹⁸⁾ so that trustees were then established to issue licenses, collect royalties, and detect any infringements on behalf of individual copyright owners.

Even after the sweeping changes made by the 1986 Act, there were several further amendments most to strengthening copyright protection.¹⁹⁾ By concluding the Agreement Establishing the World Trade Organization ("WTO") and, as its Annex

15) The rigorousness of inalienability of moral rights has been mitigated or made impotent by a recent judicial decision by the Korean Supreme Court in Yonjong Jeong v. Hotel Lotte, Inc., Supreme Court Decision, December 24, 1992 (92da31309) where, by refusing to continue to make further modifications to his design despite his contractual obligation to do so, the transferor of copyright who was the author of the design was regarded as having given tacit consent to, and assumed not to object to, any further modifications to the design that the transferee might undertake to be made elsewhere.

16) The Copyright Act, sec. 36; Anonymous or pseudonymous works or works for hire are protected for 50 years from the date of their release (secs. 37, 38).

17) The Copyright Act, sec. 61

18) The Copyright Act, sec. 78 through sec.80 par. 2

19) Law No. 4183 enacted on December 30, 1989, Law No. 4268 enacted on December 27, 1990, Law No. 4352 enacted on March 8, 1991, and Law No. 4541 enacted on March 6, 1993.

1C, the Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPs), the Copyright Act of Korea has forgone further amendments. Among the amendments, it is worth noting that the rental right is added to the copyright owners for sound recordings and computer programs²⁰⁾ and, also, that the duration of neighboring rights granted to performers, sound recording producers, and broadcasting organizations is now extended to 50 years.²¹⁾

Further changes were made in accordance with the adoption of the Internet treaties by the World Intellectual Property Organization (“WIPO”).²²⁾ Although Korea has not yet joined the WIPO Internet treaties, the Copyright Act of Korea was amended to reflect the developments illustrated in the WIPO Internet treaties. Among other things, a new separate right called “transmission right” was introduced by the amendment to the CPPA in 1998 and the amendment to the Copyright Act in 2000.²³⁾ Under the amended Acts, the author shall have the exclusive right to transmit or make his work available to the general public on any place or at any time. Transmission right is designed to cover the acts of transmission of digital works via internet or other digital communication networks. And, also, the amended Acts provide for the protection of integrity of copyright management information and technical measures. Under the amended Act, no person shall circumvent a technological measure that effectively controls access to a copyright work or prohibit making of unauthorized copies.²⁴⁾ The amended Act does provide for criminal penalties against any act to circumvent copyright protection systems and any devices solely designed to circumvent the systems. Likewise, no person shall knowingly remove or alter copyright management information, and there are civil and criminal remedies against removal or alteration of copyright management information.²⁵⁾

20) The Copyright Act of 1994 (Law No. 4717), sec. 43. Relevant provisions like sec. 65 para.2 and sec.67 par.2 of Copyright Act and sec. 19 of the Computer Program Protection Act were likewise amended.

21) The Copyright Act of 1994, sec. 70

22) WIPO “Copyright Treaty” and WIPO “Performances and Phonograms Treaty” adopted by the WIPO Diplomatic Conference on December 20, 1996.

23) Computer Program Protection Act of 1998 (Law No. 5605) enacted on December 30, 1998, sec. 7 and the Copyright Act of 2000 (Law No. 6134) enacted on January 12, 2000, sec.18 par.2

24) Computer Program Protection Act, sec. 30

25) Computer Program Protection Act, sec. 29

C. Public Awareness

Legislative changes as above to strengthen copyright protection and consequent enforcement activities by the Government to protect intellectual property have faced strong resistance from Korean people largely due to the Confucian tradition which has viewed ideas and other intangible assets as something to be shared rather than as something to be exploited. In view of the Confucian tradition that cultural esteem is considered more important than material gain, Korean Government has undertaken a broad array of activities to inform and educate the general public of the necessity and importance of intellectual property protection.

In particular, substantial efforts have been made by the Government to increase public awareness of copyright in books, software, audio and video tapes.²⁶⁾ The Ministry of Information and Communication also produced and distributed a public service video on the elimination of pirated software. Owing to vigorous, continuous and committed efforts, there have been significant changes in social attitudes towards intellectual property protection. There appears to have been a dramatic increase in the level of public awareness of the importance of intellectual property protection. The awareness on the part of the police, prosecutors,²⁷⁾ and judges of the importance of intellectual property protection has also greatly increased, as indicated by the enthusiasm with which they pursue intellectual property cases and the increasing frequency of indictments and the severity of sentences.

III. Statistics on Copyright-Based Industries

A. Defining Copyright-Based Industries

To measure the economic contribution of copyright-based industries, it is necessary first to define the concept and scope of copyright-based industries. The

26) Government-sponsored organizations, such as the Program Deliberation and Mediation Committee and the Copyright Deliberation and Mediation Committee, have provided for alternative dispute resolution services to enforce copyright and, also, have held several education programs.

27) <http://www.sppo.go.kr/active/cop/index.html>

identification or categorization of copyright-based industries is a difficult task and differs from countries to countries. To compare the economic contribution of Korean copyright-based industries with that of the USA counterparts, this paper has adopted the same categorization as the American one: Core, partial, distribution and copyright-related industries.

The basic idea of categorization is to separate the industries that are fully or predominantly based on copyright from other industries which depend to less extent on copyright protected materials.²⁸⁾ The core industries encompass those industries that create copyright works as their primary product: book, journal and newspaper publishing industry, computer software industry, recording industry, music publishing industry, music and theatre productions, motion picture industry, and radio and television broadcasting industries. Unlike the core industries, the partial copyright industries produce goods or services which are partially associated with the creation of copyright works: textile industry, toy industry, and printing industry. In measuring the value added by the copyright-based industries as a whole, only less than half of the value added by the partial copyright industries is reflected.²⁹⁾ Finally, while copyright distribution industries include cable broadcasting network industry, high-speed internet industry, and wireless communication industry, copyright-related industries include the remainder of relevant industries like hardware industries manufacturing TV sets, VTR, computers, and cellular phones.

*B. The Value Added by Copyright-Based Industries*³⁰⁾

The copyright-based industries of Korea contribute a significant share to the Korean economy, measured by value added, and reflected in their share of GDP. In 2000, the copyright-based industries produced \$86 billion and contributed \$31

28) World Intellectual Property Organization, *Guide on Surveying the Economic Contribution of the Copyright-based Industries* (Geneva, 2003), par. 96.

29) For example, according to the Report by Korea Culture & Tourism Policy Research Institute on “*the Economic Contribution of Copyright-based Industries and Analysis of Industries Relationship* (2003),” the weight differs from industries to industries: only 0.7% of textile industry’s GDP, 50% of toy industry’s, and 11.6% of printing industry’s are reflected.

30) Korea Culture & Tourism Policy Research Institute, *the Economic Contribution of Copyright-based Industries and Analysis of Industries Relationship* (2003).

billion in their value added to the Korean economy, accounting for approximately 6.16% of GDP. In particular, the core copyright industries contributed \$12 billion or 2.42% of GDP.

The economic contribution of copyright-based industries in 2000 represents an increase of 600% from 1990 when these industries accounted for \$5.2 billion in the value added. Hence, these industries grew at a rate (600%) much higher than the Korean economy as a whole (340%). The rapid growth of Korean copyright-based industries contrasts with the American counterpart showing 190% of growth in its value added.³¹⁾

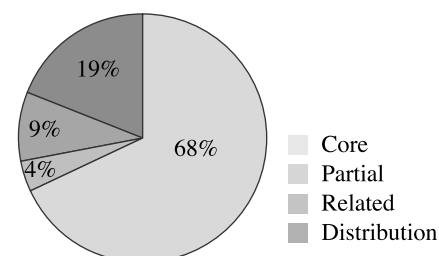
[Table 1] Value added by Korean copyright industries in 2000 (Korean currency)

Core -copyright	Partial- copyright	Copyright- related	Copyright- distribution	Total	GDP
14,528,070 (2.24%)	2,353,090 (0.39%)	7,508,392 (1.25%)	12,521,154 (2.09%)	36,909,705 (6.16%)	599,645,133

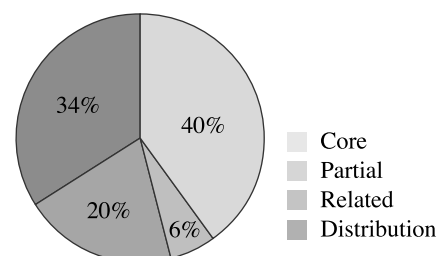
It is beyond doubt that the economic contribution of copyright-based industries in Korea has been quite impressive. A closer look at the interfaces between the copyright law and copyright industries, however, presents a totally different story: The core copyright industries of Korea which primarily create copyrighted works or produce copyright-protected materials have smaller portion of the copyright-based industries as a whole than those of the USA do (see the diagram on the next page). This statistical difference between the U.S. and Korean copyright industries tells that the economic contribution by the copyright law system itself in the U.S. is much larger than in Korea. And, also, as will be discussed below, while some of copyright-based industries have been able to develop on the grounds of the copyright law, others have been affected more by other laws than copyright law.

31) Stephen E. Siwek, Copyright Industries in the U.S. Economy: The 2002 Report, p.11

Value added by U.S. Copyright Industries in 2001



Value added by Korea Copyright Industries in 2000



IV. Interface Between Copyright Law and Industry

A. Publishing Industry³²⁾

The publishing industry of Korea produced 280 million dollars in its value added, that is, 0.19% of the GDP in 1990 and 710 million dollars or 0.14% in 2000. Although the total value added produced by the publishing industry increased, its ratio rather decreased from 0.19% to 0.14%. This picture of the publishing industry is in sharp contrast with the contribution to the value added by the copyright-based industries as a whole in Korea showing the increase from 3.5% to 6.16% in the same period (See Table 2 on page 216).

How has the copyright law been affecting the publishing industry of Korea? It is difficult to answer the question or to prove the economic contribution of the copyright law to the publishing industry. Just to illustrate the emotional fear of the industry about the negative impact of strengthened copyright protection, in the middle of 1980's, the Korean Publishers Association ("KPA") had opposed copyright protection for foreign works. Until the Copyright Act was amended in 1986, foreign works which have been first published in a foreign country were not qualified for copyright protection in Korea. The KPA feared that copyright

32) Publishing industry includes book publishing (U.N. Industry Classification Code 2211), periodicals publishing (2212), and other materials publishing (2219).

protection for foreign works under the amended Act could push up the cost of publishing translated version too much and, thus, shrink the domestic industry.³³⁾

It is true that the value added created by the Korean publishing industry has relatively decreased compared to the value added from other industries. However, it is not clear whether such decrease was due to a strengthened copyright protection, especially for foreign work, as is argued by KPA. It should be noted that the publishing industry creating and distributing publications is in need of the Copyright Act to underpin the industry and that the sum of added value from the industry has in fact increased. In terms of trade volume, the industry exported 40 million USD and imported 100 million USD in 1990 and in 2000, export was about 90 million USD while import was 400 million USD. It is difficult to interpret these figures as a proof to determine that the domestic publishing industry shrank and was in subordination to foreign works as a result of the Copyright Act. On the contrary, as will be further explained later, the copyright-based industries are heavily dependant upon the entire market conditions that promote the distribution of and the needs for cultural products. For example, the Korean publishing industry has one internal obstacle for its growth, a very small budget allocated to libraries for book purchasing. Due to such financial constraint, the libraries are not willing to buy new books. This shows that the industry cannot take off even with a good copyright protection when the needs in the market are not sufficient.

B. Music and Software Industries

The music and software industries testify that copyright protection is a defining factor to the development of these industries. For example, a trust management system of copyrights introduced by the Copyright Act of 1986 enabled a collective administration of copyright³⁴⁾ and made music copyrights to become a foundation for value added to be created by music copyright holders who have not received royalties until 1986. In the same vein, the Korean Music Copyright Association (KOMCA) that had been in operation with voluntary donation from its establishment

33) Korean Publishers Association, *The Forty Year History of the Korean Publishers Association* (1987), pp.185, 195, 203.

34) Copyright Act, secs.78-80

in 1964 to 1986, started to receive royalties from users including broadcasting stations from 1986. As of the end of 2003, KOMCA is collecting 41 million dollars for music copyright royalties.³⁵⁾ In addition, the 1986 Amendment contributed to the generation of value added in the recording industry by granting what is called “neighboring rights” to sound recording producers.³⁶⁾

The Computer Program Protection Act of 1986 also laid the legal foundation for the software industry to grow and helped the industry to become the most active sector among all core-copyright industries. As of the end of 2000, the software industry is creating 6.3 billion dollars of added value. The Act further gave birth to Korea Software Industry Association (KOSA), which has been aggressively voicing a strengthened copyright protection³⁷⁾ unlike KPA. It is true that copyright protection is the starting point for the development of the software industry, but the industry owes substantially to the broadcasting industry and communications/service industry as software is consumed by both industries as intermediary goods. In short, the copyright-based industries including the software industry grew thanks to the markets that infuse continuous needs for related products.

C. Broadcasting and Film Industries

Although copyright protection served as a foundation for the growth of broadcasting and film industries, these industries were more heavily impacted by the copyright distribution industry such as cable TV and high-speed Internet. In particular, two important factors made a synergetic effect for the rapid growth of the broadcasting industry: information network that transmits broadcasted programs and the increasing demand for advertisements from the Korean businesses. In addition, a substantial growth in the number of multiplex cinemas led to the explosion in the film industry in the late 1990s.

The Korean broadcasting industry is dominated by the oligopoly of KBS, MBC and SBS, which makes it very difficult for new comers equipped with state-of-the-art technologies to enter the market. Furthermore, the oligopoly is weakening the

35) <http://komca.or.kr>

36) The Copyright Act, secs. 67-68

37) <http://kosa.or.kr>

competitiveness of domestic broadcasting stations in the global market. The advertisement market, the most important revenue source for the broadcasting industry, is unilaterally controlled by the Korea Broadcasting Advertising Corporation (KOBACO) in particular, which fact rules out completely the possibility of competition. These broadcasting stations are allowed to air advertisements trusted in KOBACO only³⁸⁾

It is argued that a set of measures are needed to prevent foreign films from dominating the Korean movie market and that domestic films should be protected to a certain degree. One such example of protection measures is to have a screen quota system for domestic movies as a cultural exception. The Korean Film Promotion Act amended in 2002 stipulates that cinemas should put Korean movies for more than two-fifth of the entire yearly operation.³⁹⁾ However, attentions should be paid to the fact that domestic films had more than 40% of market share by 2002 when the Act was amended. Furthermore, films made in Korea took 61.9% of the market as of the first half of 2004. Interestingly, the two most successful box-office hits of “Shil-mi Island” and “The Brotherhood of War” do not represent the efficiency of copyright law system only but rather exemplify expanded freedom of expression in the Korean society that now allows the depiction of such a thorny issue as the division of the Korean Peninsular.

38) KOBACO ACT (Law No.3317, December 31, 1980, last amended on January 12, 2000 as Law No. 6138) provision 73.

39) Film Promotion Act (Law No.5129, December 30, 1995, last amended on January 26, 2002 as Law No. 6632), art. 28 and Film Promotion Presidential Decree, sec.13

[Table 2] Value added by Korean copyright industries
(million Won in Korean currency)

	1990	1995	2000
Publishing	335,313 (0.19%)	876,052 (0.23%)	852,372 (0.14%)
Broadcasting	540,812 (0.30%)	1,438,774 (0.38%)	1,311,870 (0.22%)
Computer-related Services	265,614 (0.15%)	1,393,154 (0.37%)	929,061 (0.15%)
Movies	114,774 (0.06%)	154,788 (0.04%)	872,364 (0.15%)
Theater Art, music and other fine arts	54,977 (0.03%)	279,059 (0.07%)	418,018 (0.07%)
Publishing/copying of recording media	-	252,916 (0.07%)	100,442 (0.02%)
Additional communications	-	244,945 (0.07%)	1,776,593 (0.30%)
On-vehicle phone and mobiles	-	206,108 (0.05%)	3,304,654 (0.55%)
SW development/deployment	-	-	6,631,830 (1.11%)
Cable broadcasting	-	-	379,323 (0.06%)
High-speed Internet	-	-	610,867 (0.10%)
Wireless communications service	-	-	7,508,109 (1.25%)

V. Conclusion

From the statistical data on copyright-based industries, it is clear that the economic contribution of copyright-based industries as a whole has been increased a lot more than that of any other industries in Korea. Given the economic contribution of copyright-based industries, it is beyond doubt that the copyright law is increasingly

important in Korea as well as in other advanced countries. When a closer attention is paid to each of the copyright-based industries, however, it is interesting to find that the economic contribution of copyright-based industries is different from each other. For example, while the publishing industry of Korea produced 280 million dollars in its value added, that is, 0.19% of the GDP in 1990 and 710 million dollars or 0.14% in 2000, the broadcasting and film industries of Korea produced 600 million dollars or 0.36% in 1990 and 2100 million dollars or 0.36% in 2000.

The question then is why the economic contribution of one copyright-based industry has been greater than that of others or whether the impact of copyright upon one copyright-based industry differs from that upon others. It seems apparent that, when there are not enough consumers purchasing copyright works, as shown in the publishing industry of Korea, the total amount of value added or the economic contribution turns out relatively small. Considering the reality that it is difficult for many books to be purchased by individual consumers, libraries should have purchased more books and, consequently, contributed to the increase in the value added of the publishing industry. On the other hand, as the telecommunication technologies and the distribution channels develop, as shown in the broadcasting and film industries of Korea, the economic contribution of the copyright-based industry turns out increasingly great and, accordingly, the importance of copyright becomes greater than ever before.